

RESEARCH

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**TOWARDS A HISTORY OF MUSICAL EDUCATION IN SPAIN:
CONSIDERATIONS AROUND THE VALENCIAN CASE**

**HACIA UNA HISTORIA DE LA EDUCACIÓN MUSICAL EN ESPAÑA:
CONSIDERACIONES EN TORNO AL CASO VALENCIANO**

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ABSTRACT

In this paper, we propose a globalizing, historical and reflective view on musical education in the city of Valencia with the aim of broadening the perspective on this phenomenon and opening a work space to detect its weak points and contribute to its improvement. We approach the main institutions and music centers and take a tour of the different curricula through which the subject has passed at different educational levels. We use a qualitative methodology and perform a content analysis of the main documentary written sources. The results show certain parallels with other places in Spain and some local particularities. We observe a disconnection between the different educational institutions at the moment, as well as scarce pedagogical training and little cohesion among the group of professionals of musical teaching. On the other hand, we see a need for methodological renewal and an almost non-existent dissemination of musicological studies in the education system.

KEY WORDS: Musical Education; Valencia; Didactics of music; Educational research; History of music; Music Teaching; Legislation.

RESUMEN

En este trabajo proponemos una visión globalizadora, histórica y reflexiva sobre la educación musical en la ciudad de Valencia con el objetivo de ampliar la perspectiva sobre este fenómeno y abrir un espacio de trabajo para detectar sus puntos débiles y contribuir a su mejora. Abordamos las principales instituciones y centros de música y hacemos un recorrido por los distintos planes de estudio por los que ha pasado la materia en diferentes niveles educativos. Utilizamos una metodología cualitativa y realizamos un análisis de contenido de las principales fuentes escritas documentales. Los resultados muestran ciertos paralelismos con otros lugares de España y algunas particularidades locales. Observamos una desconexión entre las diferentes instituciones educativas en la actualidad, así como también una escasa formación pedagógica y poca cohesión entre el colectivo de los profesionales de la docencia

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musical. Por otra parte, apreciamos una necesidad de renovación metodológica y una casi inexistente divulgación de los estudios musicológicos en el sistema educativo.

PALABRAS CLAVE: Educación Musical; Valencia; Didáctica de la música; Investigación educativa; Historia de la música; Enseñanza musical; Legislación.

HISTÓRIA DA EDUCACAO MUSICAL NA ESPANHA: CONSIDERAÇÕES DO CASO VALENCIANO

RESUME

Neste trabalho propomos uma visão global, histórica e reflexiva sobre a educação musical na cidade de Valencia com o objetivo de ampliar a perspectiva sobre este fenômeno e abrir um espaço de trabalho para detectar seus pontos débeis e construir a sua melhoria. Abordamos as principais instituições e centros de música e fazemos um percurso pelos distintos planos de estudo pelo que passou esta matéria em diferentes níveis educativos. Utilizamos uma metodologia qualitativa e realizamos uma análise de conteúdo das principais fontes escritas documentais. Os resultados mostram certos paralelismos com outros lugares da Espanha e algumas particularidades locais. Observamos uma desconexão entre as diferentes instituições educativas na atualidade, assim como também, uma escassa formação pedagógica e pouca coesão entre o coletivo dos profissionais da docência musical. Por outra parte, apreciamos uma necessidade de renovação metodológica e uma quase inexistente divulgação dos estudos musicológicos no sistema educativo.

PALAVRAS CHAVE: Educação Musical; Valência; Didática da música; Investigação educativa; História da música; Ensino Musical; Legislação

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1. INTRODUCTION

In line with the renewal of the objectives and methods of recent musicology, we propose a global, historical and reflective view of the history of musical education in Valencia. We believe that it is necessary to organize events, lines of action and ideas that allow better understanding of the phenomenon of training musicians and learning music in our territory. So far, this topic has received scant attention by researchers despite being one of the basic pillars to understand the situation regarding music and musicology in today's society. There is no deep global study on this phenomenon at the national level or at the local level, despite the fact that music is one of the most established signs of identity in Valencian lands. Although there are

numerous studies on figures of teachers -almost all of them trained in the chapel-, they have highlighted their work as composers but not their pedagogical side. There are also almost nonexistent studies on institutions from the educational point of view in which music has been learned both in past times and in our current society.

Many topics could be part of the history of musical education, from the institutions and curriculum -where we have started with this work-, through the protagonists -recognized male and female teachers and students-, pedagogical methodologies and techniques -good and bad practices-, the content, the curriculum that is taught -relations between canon and autochthonous music-, the formation of a professional awareness among teachers of music, the social, compensatory, cultural function and many more aspects of musical education.

In this first approach, we intend to approach from different perspectives to give visibility and open a space for reflection, on the one hand, on the work that has been and is carried out by various institutions -chapels, musical societies, conservatories, music schools and university- in Valencia capital and also in different populations of the Valencian geography and, on the other hand, on the work and innovations carried out by the most outstanding male and female teachers. The results will help us to better understand the phenomenon of musical education, its heterogeneity and complexity and allow us to make some proposals for improvement.

2. INSTITUTIONS OF MUSICAL EDUCATION AND CURRICULA

Musical education in the *Comunitat Valenciana* dates back to 1351, when the first music schools were founded before the creation of conservatories (Fontestad, 2005, cited in Botella and Fuster, 2016). In their origins, they targeted an audience that sought to perfect their musical knowledge. The interest the city of Valencia took in music and the great popularity of these studies led to the creation of the first conservatory in the year 1879 (Fontestad, 2005).

2.1 Chapels of music

Broadly speaking, from the 15th century until the middle of the 19th century, musical training was only accessible to a few through the musical chapels belonging to religious institutions, cathedrals, collegiate churches, major parishes, seminars. The choir children that entered as cantors used to follow the ecclesiastical career and the minstrels might not be clerics. The chapels of music linked to religious institutions began to suffer a decline during the first half of the 19th century with the confiscations, including the one known as Mendizábal in 1831. Twenty years later, the signing of the Concordat between the Church and the State left in evidence the impoverishment and decline of religious musical chapels.

Throughout time, great chapels of music, both religious and courtesan, have developed their musical activity in Valencian lands, something unusual in other territories. Highlights include, for example, the chapels of court music of Alfonso the Magnanimous (15th century) and the Duke of Calabria (16th century) and the

religious ones of the cathedrals of Valencia, Castellón, Segorbe, Orihuela, among the many of the collegiate churches and most important parishes of each population. The religious music chapels had both singers and instrumental minstrels and commemorated the religious celebrations with polyphonic singing. At the same time, churches had their plain singing choir formed by clerics. In the chapels, small boys entered who showed to have some musical quality and in many occasions followed the ecclesiastical career and they became chapel teachers. The chapel teachers had to be priests and had among their functions that of composing the necessary works for the cult and the teaching of music to choir children. The organist also used to take care of their musical education.

Just as many compositions of the masters have been preserved, there are not many teachers who wrote pedagogical treatises on musical education in the past and little is known about the teaching work carried out by the members who headed the music chapels. In general, the documentary news about it that has come out show the discontent of some teachers with their teaching task, the lack of vocation and the realization of this task as a need. By way of example, we can read the opinion of one of the last persons in charge of the music chapel of the Cathedral of Valencia (Climent, 1992, p.141):

This teaching mission, imposed by the churches to their respective chapel teachers and organists, was an imperative to maintain the presence and musical decorum that these churches demanded. Singing children made this teaching essential, which, without major efforts, was extended to all those who wanted to attend those lessons. It is not possible to think that these lessons were taught with a totally altruistic purpose, or as a constant desire to contribute to the artistic training of citizens. Rather, the teachers worked impelled by their own needs, which forced them to remain in constant activity.

During the nineteenth and twentieth centuries, with the progressive shrinkage of the chapels of religious institutions, there was a proliferation of chapels of itinerant musicians hired by institutions that at that time lacked it or wanted to reinforce what they had for noted festivities. The directors of these chapels had to demonstrate their musical training and pass some tests that accredited them (Isusi-Fagoaga, 2011).

In short, the chapels of religious music, since their formation in the 14th century until well into the 19th century, were the only place where one could learn music. It was since the middle of that century when, in Valencia, there was a starting proliferation of academies, societies, colleges and university education that included music among their disciplines of study.

2.2 Cultural societies and music

Since the mid-nineteenth century, various entities appeared -both in Valencia capital and in other localities- which, like religious institutions, would be linked to musical pedagogy and the dissemination of musical culture. We highlight some such as the Economic Society of Friends of the Country (SEAP) (1776) and the work done

there by Pascual Pérez Gascón (Galbis, 1999), the Valencian Lyceum (1841) and the Musical Institute Society (1868), which would lead to the founding of the Music Conservatory of Valencia (1879) or of the Giner Musical Institute-Choral Society *El Micalet* -created in 1885 and named so in 1905- (López-Chavarri and Doménech, 1978). It is worth highlighting the rise of the choral movement within these societies and the formation of stable choirs with great tradition, among which we can mention the Valentina Polyphonic Choir.

2.3 The music academies

Some academies were linked to cultural societies which one could access only by being a member of the academy, such as the Philharmonic Academy of the Valencian Lyceum and others were open to the public (Díaz and Galbis, 1999). Among the main private academies that were appearing, it is worth mentioning, in 1853, the Academy of Vocal and Instrumental Music of Carlos Llorens and, in the last two decades of the 19th century, the Manuel Penella Music Academy, the Vocal Academy of Spitzer-Sola, the Amorós Musical Academy, the Musical Artistic Lyceum and the Pascual Faubel Academy. Many of the teachers in these private schools combined their activity with the one carried out in the conservatory and, in them, auditions of students and concerts were organized, in addition to maintaining collaborations with other entities. Other professors were publicized in the press and lessons were given in academies as well as in private homes.

2.4 The Conservatory of Music of Valencia

Since its foundation in Valencia in 1879, it had a significant importance for the musical development of the city. Its foundation took place from the music section of the Economic Society of Friends of the Country, as recounted by Galiano (1992, pp. 318-319):

The Economic Society of Friends of the Country, with the experience acquired through its music schools, and wishing to give a greater social projection to music through teaching, studied the creation of a music academy, which ended up being the Conservatory of Music of Valencia. The process was the following:

In April 1874, and on the occasion of the classical music sessions that the Economic Society of Friends of the Country was celebrating and on the proposal of Enrique Aguilar, a commission was appointed to study and propose the means for the creation of a music academy. The commission was formed by [...]. The idea was reborn in May 1878, at the proposal of the partner Eduardo Serrano. A new board was appointed, formed by the [...] gentlemen, the City Council subsidized the nascent society with 2,500 pesetas a year. The Provincial Council did the same, with 1,500 pesetas, and with 2,000 pesetas the Economic Society. The director of the Institute of Secondary Education, Dr. Boix, granted the ground floor of the building of Na Monforta for the lessons [...]. The first general meeting was held on

February 28, 1879, and it admitted more than fifty subscribing members ... The board of directors having been designated, the work for the formation of the regulation began. Its approval in a general meeting was on September 30 [...]. As technical director, Salvador Giner was elected, granting him the lifetime title, in its honorary degree, in 1894. On November 9, 1879, the inauguration ceremony was held at the School of Fine Arts of San Carlos. The ceremony was enlivened by the Concert Society. Classes began on November 10, with 172 students enrolled. Its first headquarters were the premises of the Palace of the Admirals of Aragón, which was donated by Mr. Gómez, son and successor of the famous Valencian Pianos Gómez.

The role of the Conservatory was immediate and had, from the beginning, great social recognition, which was joined by the staff of teachers who were the most prestigious Valencian musicians of the time (López-Chavarri and Doménech, 1978) and from where the most recognized musicians inside and outside our borders came out, such as José Iturbi, Lucrecia Bori, Manuel Palu or Joaquín Rodrigo.

The Conservatory was not only limited to teaching lessons, but it had an important social projection and generated the creation of the first orchestral institutions in the city, among them the Valencian Society of Quartets, directed by Roberto Segura and formed by Goñi, Sánchez, Lluch and Calvo, followed by the orchestra of the Conservatory, founded by the students of Andrés Goñi, who was a violin teacher. This led to the definitive orchestra of the conservatory, directed by Ramón Martínez, which was the germ of the first stable Valencian orchestral institutions (Aviñoa, Carbonell and Cortès, 2003).

This center established, from the first moment, its own curriculum, inspired by that of the Madrid Conservatory, which was changing over the years through the various curricula². In the *Royal Decree of September 14, 1901*, there are two clearly defined degrees: elementary studies (5 years) and advanced studies (higher, 3 years). The *Royal Decree of September 11, 1911*, specified what was stated in the decree of 1901. To start an instrumental specialty, two courses of Solmization and Theory of Music should be completed, combining the first instrument with the third Solmization. The Regulation published by the *Royal Decree of August 25, 1917*, generally maintained the same aspects of the previous ones. From the *Decree of 1942* all Spanish conservatories were reorganized and the teachings that were taught in them were unified, although it applied only to elementary and middle level studies, not to higher education. This curriculum was in force until 1984, coexisting with the new ordination of 1966. Until that date, the centers adapted their teachings to both curricula. Through the *1966 Plan, Decree 2618/1966*, for the first time, musical education, in all its grades, *became* totally unified and would be taught, officially, in

² In Madrid At the beginning of the nineteenth century, in 1816, Fernando VII favored the opening of a center where musical training was offered; it was active until 1822. Later, in 1829, it was reopened for only one year, eclipsed by the Royal Conservatory of María Cristina, founded in 1830 and which began to issue official degrees to musicians.

the centers of different Spanish cities. With this decree, the number of courses was planned and also, the higher grade was established for all specialties, since in the previous curriculum, this grade was optional only for violin and piano studies. From then on, the age required to start the studies was eight years, being able to make it compatible with the instrument once the first solmization course had been completed.

In our most recent past, since the entry into force of the LOGSE at the beginning of the 1990s, a series of regulations and state and regional decrees on artistic education have been taking place vertiginously. By Law 8/2007 of March 2 of the Generalitat Valenciana, the Higher Institute of Artistic Education of the Valencian Community (ISEACV) was created, an autonomous body in charge of developing and executing in autonomy the regime of competences on higher artistic education. This body aims to promote quality education and academic excellence through research and new technologies, open to communication and interaction with other centers of artistic education in both the European Space and the rest of the world.³

2.5 The municipal music schools

The first municipal music schools came to light thanks to the disinterested action of several teachers. In 1869, at the initiative of Manuel Penella, the City Council created the first Municipal Music School in which disadvantaged children were able to study and then in 1873 another was created for girls, directed by Professor Consuelo Rey (Galiano, 1992). In addition, the City Council granted Eduardo Senís the opening of a new municipal music school in 1880.

You could also study music in some other schools in the city such as the Artisans School (1873) or in some schools, as a subject, paying a fee such as, for example, the Royal College of San Pablo, the Valentino College, the Edetano College and the Female Pupils of the Royal Teaching House. In the second half of the 19th century, the number of schools in which music was taught increased in the general education.

2.6. Musical societies and their music schools

In most of the populations of the Valencian Community cultural entities with musical dedication, with theaters and bands that have their own music schools gradually emerged. These bands -some already centenarian- that we can consider the heirs of the chapels of past times, have proliferated so much in quantity and have reached such a high level of quality that they have come to be considered an identity feature of the Valencian cultural society. These schools emerged with the need for training to ensure the replacement of musicians from the new generations. In principle, these were apprenticeships tutored by the older musicians and coordinated by the master-director, and subsequently, after the regulations of the LOGSE (1990), they have become training centers that collaborate and coexist with

³ <http://www.iseacv.gva.es>

conservatories. In the opinion of Perelló (2003, p.120): "We are convinced of the possibilities of music schools, as centers receiving a high percentage of students who, in no case, have professional aspirations." However, the purpose of each institution is different. Music schools of musical societies do not offer regulated education. On the other hand, conservatories are responsible for training professional musicians and their teaching is regulated and adjusted to the regulations of the Generalitat Valenciana. One of the problems that these schools have today is that they do not behave as they should be normatively but they reproduce the approaches and programs of the conservatories instead of carrying out an educational project of their own (Morant, 2014).

2.7 The University

In previous centuries, the Universitat de València or, at its time, the *Estudi General*, stayed out of this music discipline that was part of the *Quadrivium*. It should be noted that this absence contrasts with other European and Spanish universities. It was not until the 18th century that music had a space in the interests of university professors, especially with TV Tosca. According to Perelló (2003, p.297): "Since the beginning of the academic organization in Spain, music has occupied its own area of knowledge".

2.7.1 Music at the Faculty of Education of Valencia: From the Royal Order of August 24, 1878 to the present

In the city of Valencia the *Normal School of Teachers* was created in 1845⁴ and later in 1867 when the *Normal School of Teachers* was created (Adell, 2015). On August 24, 1878, a *Royal Order* was published with which a Chair of Music was created in the Central Normal Schools of male and female teachers of Madrid. In the year 1898, as Music began to be taught in the Normal Schools, but only for those students who had to study the higher degree of these teachings. Elementary teachers remained without receiving a musical education (García, 1994). Subsequently, and in a period of six years, there are four reforms in the curricula⁵ that did nothing but increase the bad situation of the subject of Music, which appeared and disappeared between the different courses without having just academic entity.

⁴ The first Normal School was created in Madrid in the year 1839. In 1843, there is an *Organic Regulation for the Normal Schools of Public Instruction of the Kingdom* that is extended to all the Spanish provinces where training centers are created of the teaching staff

⁵ The referred syllabuses are: *Royal Decree of September 23, 1898* dictates the syllabus under the mandate of the Minister of Public Works Mr. Germán Gamazo; A syllabus in the year 1900 under the mandate of the Minister of Public Instruction Mr. Antonio García Alix according to the *Royal Decree of July 6, 1900*; Teaching Plan of Minister Romanones (1901-1903) according to the *Royal Decree of August 17, 1901*; Syllabus (1903-1914), this time under the government of the Minister of Public Instruction, Mr. Gabino Bugallal, through the *Royal Decree of September 24, 1903* and, in the year 1905, the Minister Juan de la Cierva undertakes another reform in syllabus. This new syllabus was suspended by Minister Andrés Mellado for budgetary reasons (Oriol, 2012).

In the year 1909 the School of Higher Studies of Teaching was created and the access of teachers to Normal Schools was regulated. The studies were divided into three sections: science, letters and work, and the entry was made by rigorous opposition and with a different examination, depending on the chosen option (Botella, 2012).

Their main contribution was to unify the two titles of Teaching in a unique Teacher of Elementary Teaching. In addition, music would be taught by specialized teachers: "the special teaching staff was in charge of teaching the following subjects: Religion and Morals, Physical Education, Drawing, Music, French, Calligraphy, Physiology and Hygiene and Typing" (Morata, 1998, p. 180). The aim is to extend musical education to the population, projecting from the Ministry of Public Instruction, in the years 1929-1930, singing and rhythmic courses for teachers (Oriol, 2012).

A new curriculum that will be known as *the Professional Plan* (1931-1940), with the *Royal Decree of September 29, 1931*. Then, in the subject of Music, knowledge of solmization and theory, rhythm, song, folklore, musical auditions and knowledge of musical pedagogical methods were studied (Oriol, 2012).

In 1929, after the Spanish Civil War, Normal Schools lose their status as Higher Training Centers for Teachers (Román and Cano, 2008). From here, two new curricula come to light (*High School Graduate Plan* of 1940 and *Provisional Plan* of 1942); but they do not contribute anything new from the point of view of the subject of Music, since this one will continue being taught with normality. In the University School of Teaching of Valencia (EUM), this intensive course is established so that, through a single course divided into two semesters, those who hold the high school graduate degree can obtain the teacher degree.

In the year 1945 with the *Training Plan* of July 7, a new Primary Education Law appears which regulates that Music will be taught in the three courses established by said law, as in the EUM of Valencia. Years later, in the *Regulations of the Schools of Teaching* in 1950, it is clearly specified in their curriculum that certain disciplines related to Musical Education will be studied: "Music, elements of solmization and religious, patriotic and scholastic songs, for second-year students, with a total of two weekly lessons and Music: songs, for third-year students, with a total of two weekly lessons »(García, 1994, p 210).

With the *General Law on Education and Financing of the Educational Reform (LGE)* of 1970, of August 4 (BOE August 6), a new law, the *Villar Palasí Law* of the Minister of Education of the same name, transforms Primary Education in Basic General Education, restructuring it in three cycles. This law allows Teaching Schools to join the University.

With the *Curriculum of 1971*, the studies of Teaching reach again the category of university career and, for the first time, different specialties (Sciences, Human Sciences, Philology -French or English-, Special Education and Preschool Education)

appear. The EUM of Valencia also incorporates the specialty of Spanish Language and Modern Language (Valencian) for the 1983-1984 academic year. In all of them, Music appears as a common subject and even as an optional annual (3 hours) subject in the third year for the specialty of Special Education with the name of *Didactics of Music*.

After the *Organic Law 8/1985 of 3 July* regulating the Right to Education (LODE) that does not modify the educational system, the *Organic Law on General Planning of the Educational System* (LOGSE) appears on 3 October 1990, which does suppose a substantial change for the educational musical panorama. The *Royal Decree 1440/1991, of August 30*, establishes, in its article III, the official university title of teacher, in its diverse specialties it indicates, as the official denomination, the *Degree of Teacher-Specialty in Musical Education*.

In 1991, Musical Education is part of the curriculum of the Teaching Schools as a specialty. When this specialty is created, each University develops its curriculum and adapts it to the characteristics of the students and its center. In the Universitat de València, it is the Faculty of Teaching in the Department of Didactics of Musical, Plastic and Body Expression, the one responsible for the teaching of the subject.

In the EUM, the specialty of Musical Education is taught with the syllabus approved by agreement of September 28, 1993 and published in the BOE on January 12 of the following year. Here the concept of *credit* is introduced as a unit of valuation for teaching, which equals 10 hours. To obtain the degree in *Musical Education Specialist*, 198 credits would have to be taken (Botella, 2012).

In 1995 the *Organic Law of Participation, Evaluation and Government* (LOPEG) 9/1995, of November 20, was approved, which reforms certain points of the LOGSE. The Universitat de València, by agreement of its Governing Board, of April 18, 2000, approves the curriculum of *Teacher-Specialty in Musical Education*. The *BOE of October 16, 2000* includes this new curriculum that does not have many variations with respect to the previous one, only some exchange of subjects between the three courses and increase or decrease in the number of credits.

On December 23 of the year 2002 (BOE of 12/24/2002), the government approves *Organic Law 10/2002 on the Quality of Education* (LOCE), where the teaching of the subject of Music in Primary Education is determined within Art Education. It qualifies an important point by pointing out that music will be taught by teachers with the respective specialty, the subject of Music being considered as a specialty of its own. Two years later, the LOCE is restrained by the government, which presents a new project, the *Organic Law on Education* (LOE), which enters into force in the 2006-2007 academic year.

On September 16, 2008, The Commission for the Preparation of the Teacher's Degree Syllabuses (CEPEM) of the Faculty of Education of Valencia adapts the new degrees to the European Higher Education Area (EHEA), as established by *Royal Decree 1393/2007, of 29 October*.

2.7.2. Music in the European Higher Education Area ⁶

As Martínez, Botella and Fernández (2014) consider, the European Higher Education Area (EHEA) begins its journey with the Declaration of the Sorbonne (1998), then with that of Bologna (1999) and has continued with the communiqués of Prague (2001) and Berlin (2003)⁷. Botella explains (2012, p.140), that its implementation "has meant transcendental changes, which range from the reordering of the current organization into cycles of our degrees, to the educational model that supports our teaching methods". In the words of Zaldívar (2005, p.97), on May 25, 1988, the ministers representing France, Italy, Germany and the United Kingdom meet at the Sorbonne and affirm that "in speaking of Europe, we should not refer to the Euro, the banks and the economy, but we should also think about a Europe of knowledge. It is our duty to consolidate and develop the intellectual, cultural, social and technical dimensions of our continent."

We are thus heading towards a Europe of knowledge that is plural and that maintains cultural diversity, while at the same time facilitating the mobility of its teaching staff. As reflected in the document *The Integration of the Spanish University System in the European Higher Education Area*, the European educational space is an objective that must be built by all the states and in which Spanish universities must play an active role. A construction that is not oriented to design a homogenous profile, but to harmonize the educational systems respecting the diversity of national cultures and university autonomy.

Another basic and different aspect from the previous system and that is typical of the Higher Education area ⁸ refers to the structure of the degrees, based on two levels: graduate and postgraduate (master's and doctorate). If you consult the *Royal Decree 1125/2003 of September 5* and the *Royal Decree 55/2005 of January 21*, you observe how these new approaches lead to a reformulation of the university degrees, the curricula of the subjects, the methodology and the procedure of evaluation and the estimation of the work of the student (Esteve, et al., 2007). All these changes entail new pedagogical models for both the teacher and the student and seek an improvement in the quality of teaching.

At the Faculty of Education of Valencia, music is reflected in the two degrees of Teacher of Primary Education and of Infant Education, both within the branch of Social and Legal Sciences with 240 ECTS credits ("*European Credit Transfer*

⁶ It should be remembered that, during some courses (2005-2009) at the private San Vicente Mártir University, the Degree in History and Music Sciences was taught, as well as in other Spanish universities.

⁷ For more information, consult the article: Zaldívar, Á. (2005). Musical teachings and the new European space of higher education: the challenge of an adequate organizational framework and the need for creative and performative research. *Interuniversity Journal of Teacher Training*, 19 (1), 95-122.

⁸ To learn more about the reality of music in the EHEA, the reader is recommended to read the work: Díaz, M. (2005). Musical Education at School and the European Space of Higher Education. *Interuniversity Journal of Teacher Training*, 23-37.

System)⁹. In addition, there is an *itinerary of specialization in Musical Education*¹⁰ of 30 credits, included in the last two years (3rd and 4th).

3. FINAL CONSIDERATIONS

We have presented the first global tour - although succinct - of the history of musical education in Valencia. We have focused on the main institutions of the Valencian capital, syllabuses and chronology and we have left other aspects for future work.

After the panorama drawn in these pages, we observed that at the beginning almost the only place where you could learn music was in the chapels of music of religious institutions to which only males could have access. While it is true that there is a bibliography on the functioning of the Hispanic and Valencian music chapels and the compositional work of the great masters, we find that there is a lack of in-depth studies about their pedagogical work, as well as the teachers of other musical education institutions.

Until the second half of the nineteenth century, it is evident that there were only few educative transformations that determined approaches or innovative lines to follow, but from then on diverse regulations and syllabuses take place vertiginously - especially in the twentieth century- that substantially modify the state and Valencian educational musical panorama. The regulation has been improving the musical education system in many aspects but, at the same time, it has sometimes made it difficult.

After the opening of musical education to the bourgeoisie through cultural societies, academies, conservatories and to almost the entire population through schools, municipal music schools and / or dependents of musical societies and university studies, the panorama of training of musicians diversifies a lot. The result is a heterogeneous and complex panorama that shows that it has been learning music in different institutions, with changing curricula and with different objectives.

As we have seen, in our days there are many institutions where it is possible to access musical education. However, we are of the opinion that the amount of the offer of musical training does not correspond to its quality. We consider necessary a methodological renewal in the teaching of music at all levels that adapts training to the needs of today's society and that incorporates, on a daily basis, digital technology, interactive learning and collaborative work, which are essential today. We find a lack of teaching material that incorporates and disseminates the research carried out in the field of musicology and ethnomusicology. We observe an important

⁹ This concept of credit includes not only face-to-face lessons, but also the totality of student work. It is advisable to consult Document-Framework: *The Integration of the Spanish University System in the European Higher Education Area* prepared by the MECD in 2003.

¹⁰ Applicants to enter this training itinerary must prove that they have the necessary knowledge to take advantage of the specialization. The level of competence contained in the Middle Grade of the Music Teachings must be accredited.

lack in the pedagogical training of many music teachers who have been trained with an objective other than teaching and the need to improve the lifelong learning plans of teachers or learning throughout life.

A greater connection between the institutions and training centers is also necessary through the professionals who direct and work in them. In this sense, the Music Teaching Unit -which brings together the areas of Music and Music Didactics- of the Faculty of Education of the University of Valencia offers to collaborate with those institutions and projects through the agreements that are necessary to join efforts, support and resources in favor of improving the quality of musical education in uncertain times in view of legislative changes that make the importance of music education go back. Our Community has made musical practice one of its hallmarks and we believe that for it to enjoy good health it is necessary to take care of its growth and training with a greater social and economic support to musical education.

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